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play the same game. We therefore come to the conclusion that these "bone" treasures had been used on board the vessels of

the mighty Sea Kings of old; the little pegs preventing their slipping as the ship felt the sea, and also preventing the hero



Bronze Bowl, with Enamel Case, Swords of Viking Period: Bergen Museum.

from losing his temper and using "pure Saxon." The same precaution is in these days applied to railway chessmen, where

each figure has its peg, for safety and security. "Nothing new under the sun," said the wise man, and true is it.

THE STEWART MEMORIAL CATHEDRAL.



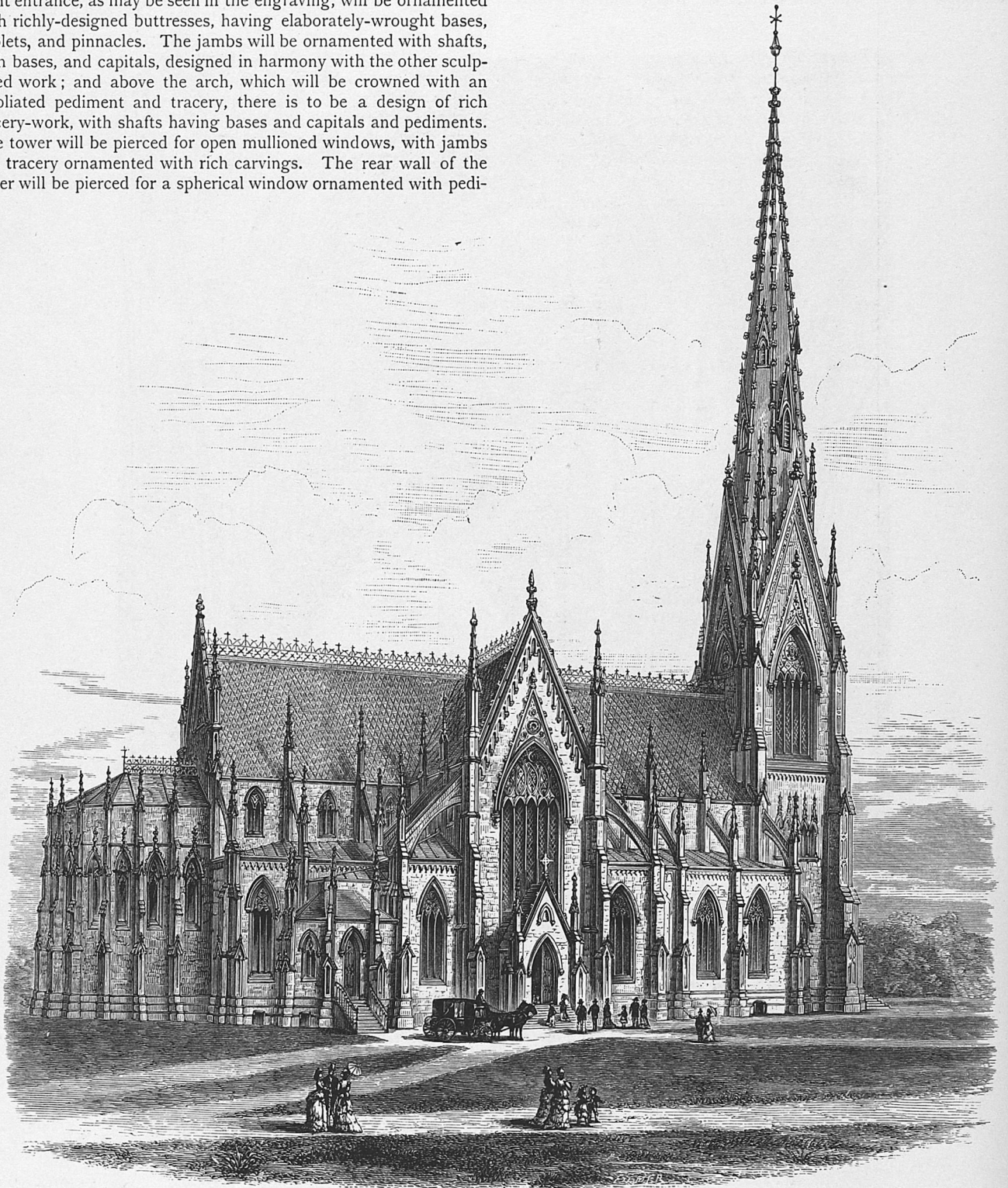
THE Stewart Memorial Cathedral is an ecclesiastical edifice which Mrs. Alexander T. Stewart is erecting at Garden City, Long Island, as a monument to the memory of her late husband. It stands in the midst of a park of several acres, and will be, when finished, surrounded by a bishop's palace, a chapter-house, and other structures, which will form a part of the cathedral establishment. Our engravings represent the finished edifice, and a view of the interior. The style of architecture may be called the decorated Gothic, and the plan is cruciform, with a single spire over the

main entrance. The ground plan of the edifice is about one hundred and fifty feet long, by one hundred feet in width across the transepts and porches. The spire is designed to be one hundred and ninety-seven feet high; the height of the nave roof seventy-one feet, and the apex of the nave ceiling fifty-three feet. The width of the nave is twenty-four feet, and of the aisles twelve feet each. From the face of the aisle-walls the transepts project twelve feet, and have a width of forty-eight feet. The choir is of unusual size, and the chancel has thirteen sides, and will contain thirteen windows, which are designed to be filled with the twelve Apostles, with the figure of our Saviour in the central opening. The grand

size of the chancel and choir is designed for the accommodation of the bishop and clergy in the cathedral services.

The exterior of the edifice will be constructed of Belleville stone from the water-table to the coping at the top of the spire. The front entrance, as may be seen in the engraving, will be ornamented with richly-designed buttresses, having elaborately-wrought bases, gablets, and pinnacles. The jambs will be ornamented with shafts, with bases, and capitals, designed in harmony with the other sculptured work; and above the arch, which will be crowned with an enfoliated pediment and tracery, there is to be a design of rich tracery-work, with shafts having bases and capitals and pediments. The tower will be pierced for open mullioned windows, with jambs and tracery ornamented with rich carvings. The rear wall of the tower will be pierced for a spherical window ornamented with pedi-

ment and carvings. At the base of the spire, where it springs from the tower, there are flying buttresses springing from the cor-



The Stewart Memorial Cathedral.

ner piers and supported against pinnacles anchored in the walls. The flying buttresses will be moulded, and the pinnacles foliated and finished with gablets. The corners of the spire will be sculptured with foliage and other fancy-work. The sides of the spire will be pierced with eight lancet-windows, having plain jambs terminating in foliated gablet and finials. The side-walls will be buttressed with flying buttresses, although the latter will be introduced more for ornament than use, as there will be no strain to support from

the roof. The windows will be mullioned and set in moulded jambs with tracery, ornamented with hood-mouldings resting on corbels. The apse or chancel windows will be ornamented with tracery, the points terminating in foliated hood-mouldings. The transept-walls will have niches surmounted by foliated canopies. The roof of the nave and transepts will be covered with slate of an ornamental design, and the aisles and chancel with sheet-copper, finished with bronze crestings. Granite steps, eight feet wide and

fourteen feet high, will lead up to the main entrance. The transept entrances are to be covered with stone porches six feet square.

The interior of the edifice will be elaborately and richly finished. The floor, which is to be supported on iron girders filled in with brick arches, will be laid with ornamental tiling, and the grand

flight of steps leading to the choir and chancel will be of polished granite and various coloured marbles. The side-walls of the edifice, together with the entrances and vestry-rooms, will be wainscoted with Ohio Berlin stone to the height of six or seven feet, and above this the walls will be coloured. The walls of the



View of Interior of the Stewart Memorial Cathedral.

principal entrance, as well as those of the aisles, will be faced with tracery in panels enriched with points and moulded capping. At the transept entrances this ornamentation will be carried up to the line of the chancel-windows. On either side of the chancel the clear walls facing the body of the church will have tablets of white Carrara marble, connecting with corbels over which are to be

niches with foliated canopies, enriched with buttresses and pinnacles. These niches are to be ultimately filled with statues of Mr. and Mrs. Stewart. On the left side of the chancel, under the arch and facing the altar, will stand the bishop's throne, and on the opposite side the seat for the dean. Flanking each will be canopied seats for twenty-four ministers, while around the chancel will

be the usual *sédilia* for the officiating clergy. The cathedral-stalls will accommodate altogether more than one hundred of the clergy. The end of the nave facing the chancel, the rear wall of the church-tower will be occupied with a great circular window filled with a clock-face. The interior will be lighted by the aisle and clere-story windows, which will be filled with richly-stained glass. The clere-story will be supported on clustered columns with moulded bases and sculptured capitals. The arches will be of moulded stone set in blocks, while above the arches will be an open space of panel-work extending around the edifice, and ending in an ornamented cornice at the bases of the clere-story windows. The blank wall of the chancel-end of the nave will be filled over the arch with a Scriptural painting, probably of the 'Ascension.' The marble or tiled floor will not be obstructed with stalls or pews, but in place of them moveable settees will be used.

In the basement there will be a Sunday-school room with a fourteen-feet ceiling. Under the organ, robing-room, and chancel, a part of the basement will be separated from the Sunday-school room, and fitted up as a mortuary chapel and crypt for the reception of the remains of Mr. Alexander T. Stewart, and great care has been expended on the designs of this part of the edifice. The chapel, directly under the chancel, will be thirty-seven feet long, by twenty feet wide, and lighted from windows in the basement-walls. A staircase will connect the chapel with the organ-room, and it will also be reached by sliding-doors from the Sunday-school room. The crypt is directly under the robing-room, and is entered from the right of the chapel. It will be about sixteen feet in diameter, and is octagonal in shape and eighteen feet in its extreme height. Two sides will be occupied by windows, another by the doors, and the remaining five sides by niches.

The crypt will be lined with marble, and at each corner clusters of granite columns in different tints will support the marble sides and ceiling. In the centre of the ceiling an octagonal glass light will open into the room above. In the centre of the crypt two granite sarcophagi will rest with their feet towards the bronze gates or doors which will guard the entrance. One of these will contain the remains of Mr. Stewart, and the other Mrs. Stewart will occupy after her death. It is estimated that the cost will be \$600,000 for the superstructure, and besides this princely sum a liberal endowment will be set apart for its maintenance by Mrs. Stewart. The architect of the edifice is Mr. Henry G. Harrison, of New York, and the builder, Mr. L'Hommiedieu, of Long Island. The plans were prepared under the direction of ex-Judge Henry Hilton, who has entered heartily into the work in connection with Mrs. Stewart. In the ornamentation of the architectural design, which is a modification of the thirteenth-century Gothic, the architect has very appropriately enriched it by introducing the foliage and flowers of trees and shrubs of native growth. The tower will enclose a chime of thirteen bells. The stained-glass windows will be executed after designs by American artists.

Since our view of the interior was engraved, a few changes, we learn, have been made in the architect's designs. The ornamentation of the arches will be slightly altered, while the chancel will be enlarged, as will be seen by the description given on the preceding page. The general effect of the interior, however, is preserved in the engraving as it stands.

The corner-stone of the edifice was laid by Bishop A. N. Littlejohn, of the Diocese of Long Island, in June last, with imposing ceremonies, and it is expected that the cathedral will be ready for consecration in the spring of 1879.

THE SOCIETY OF DECORATIVE ART.



OME fifteen years since, under the patronage of the Prince Consort, an unpretentious society began its career in a retired part of London, with the purpose of reviving the almost lost art of ornamental needlework.

Doubtful success attended its first steps, but, under the active presidency of the Princess Christian of Schleswig-Holstein, the enterprise grew in strength and influence, and the single room was soon changed for more commodious apartments in Sloane Street. After another short interval the society was able to make the final move towards assured permanency in becoming annexed to the South Kensington Museum, and being

known as the Royal School of Art-Needlework, Exhibition Road. It is now thoroughly well based, and is managed by an efficient government of president, trustees, and patrons, who are most of them of titled rank, and all of whom take great interest in the work. Having taken form and shape from this English institution, and, in a measure, pursuing its methods, the New York Society of Decorative Art bids fair to be equally successful.

Its rise and progress, its main object, and the popularity which it has met, are very well understood; but of the details of its advancement, and of the special excellence of its aims, much may be said. Having as its end in view the fostering and development of a taste for Art, and offering encouragement in its study, the society enters upon an almost limitless field. It covers ground yet untouched by any of the already established Art-schools of the country in extending facilities for the unfolding of Art-talent in any

and every form, providing instruction for the beginner, suggestions for the industrious, and to all affording salutary criticism and fair competition. It supplements these excellent features by the more practical assistance of securing to the Art-worker a reward for labour by opening a market, which insures protection from extortion, and gives at once, without the intervention of "middle-men," the full value of work. Art has never, except to a very limited few, been made at once pleasurable and lucrative.

No distinctions are made as to the class of contributors, and persons of all conditions are rapidly embracing the advantages offered. It is primarily designed for those who depend upon such employment for a livelihood. A poor girl abounding in refined and graceful thoughts, and eager and able to give them form and expression by a few light touches of her pencil, can oftentimes snatch an hour from a laborious day in which to execute some small article. It may be in itself quite insignificant—a set of dinner-cards or a painted silk *mouchoir*-case—but if it possesses real merit, and passes the examination of the critical committee, it is sure, before long, to meet with a sale. If it is a little at fault, it is returned with a kind, advisory letter, pointing out the defects, and urging the beginner to another effort with the same subject, or to attempt some other style of work to which, from the specimen submitted, the committee have concluded that she is best fitted. In this careful and considerate attention bestowed on each article, the young artist obtains the first and a very important assistance—assistance which it is as much impossible to value as it is to estimate the worth of any other gentle treatment and honest advice.

By rule, nothing is kept on exhibition longer than three months; but it rarely happens that anything at all attractive fails to find a purchaser. The piece-worker, who has heretofore laboured wearily for a pittance, now receives an adequate return; on the other hand, dealers find that fanciful prices have been seriously impaired. The demand for articles of hand-wrought decoration comes from every quarter. Trade has already made large calls upon the society. The character of the demand cannot be better understood than by reference to the orders themselves, and the manner in which they are filled serves to illustrate the conscientious care that is observed